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IMPORTANT ART SALE

Of Pictures

SELECTED FROM

THE OEHME GALLERIES

(of 322 Fifth Avenue, N. W. Cor. 32d Street)

On Exhibition at, and to be sold by

The Fifth Avenue Art Galleries

546 Fifth Avenue, N. W. Cor. of 45th Street

JAMES P. SILO, Auctioneer

NEW YORK AMERICAN.
FRIDAY, MARCH 12, 1909.

JULIUS OEHME'S PAINTINGS ON SALE

Day's Seventy-four Deals Bring $106,980; New York Buyers Scarce.

Pictures of the Julius Oehme collection were disposed of at the Fifth Avenue Art Galleries last night, with bidding in fits and starts. Among the buyers New Yorkers were rare.

Seventy-four numbers of the catalogue brought $106,980. Mr. J. Epstein, whom Mr. Oehme declares to be a noted collector from Baltimore, paid for Daubigny's "Summer Day on the Seine," a very delightful little picture, $11,000, the highest price of the evening.

Names of artists, titles of pictures, names of the alleged buyers and prices paid follow:

Henner's "The Red Shawl," O. Eisenberg, $550.
Thaulow's "A Brittany Landscape," L. L. Remsen, $600.
Troyon's "The Ferry," H. A. Waller, $825.
Diaz's "Interior of Fontainebleau Forest," A. F. Eagar, $530.
Detti's "Departure of the Bridal Party," W. T. Canfield, $650.
Meissonier's "Flemish Tavern;" L. G. Drake, $1,450.
March's "The Troubador;" R. L. Gordon, $650.
Kever's "Awakening of the Baby;" O. D. Ostrom, $1,625.
Mauve's "Return to the Stable;" W. T. Canfield, $1,150.
Israels's "Rest by the Wayside;" C. Glucksman, $1,500.
Ter Meulen's "Shepherd and Flock on the Dunes;" E. C. Schaefer, $1,000.
Breton's "Normandy Peasant Girl;" H. B. Dennison, $760.
L'Hermitte's "At the Spring;" C. Glucksman, $1,950.
Vail's "Gossips;" J. H. Trautman, $1,400.
Harpignies's "Evening on the Loire;" $1,200.
Dagnan Bouveret's "The New Novel;" $1,450.
Daubigny's "Misty Morning;" W. Pritchard, $3,600.
Corot's "Morning in the Valley;" M. C. Caswell, $5,000.
Dupre's "Cattle in the Pool;" $2,500.
Dieterle's "Cattle at the Pool;" E. M. Lefevre (agent), $5,400.
Kaemmerer's "Merry Go 'Round;" T. J. Keveney, $700.
Von Lenbach's "Magdalene;" Lefevre (agent), $2,400.
Menner's "A Patrician;" L. T. Lattimer, $730.
Cazin's "Early Morning, Outskirts of Paris;" R. L. Mitchell, $3,200.
Thaulow's "Springtime, Valley of the Dordogne;" A. F. Delmore Hyde, $1,500.
Harpignies's "Souvenir of Cape Martin;" B. C. Williams, $4,700.
Diaz's "Hunting Dogs, Fontainebleau Forest;" F. G. O'Brien, $3,600.
Schreyer's "The Raiding Party;" G. Klaskner, $7,250.
Chase's "Old Mill at Bristol;" Henry Schultica, $255.
Israels's "Along the Shore;" J. C. Williamson, $1,800.
Blommers's "Children on the Beach;" C. E. Snedecor (agent), $200.
Boudin's "Trouville, Vue Pris du Tour;" E. O'Reilly (agent), $590.
Daubigny's "Summer Day on the Seine;" J. Epstein, $11,000.
Maris's "The Dome, Amsterdam;" $9,000.
Ziem's "Canal La Giudecca, Venice;" $8,000.
Total, $106,980.

CATALOGUE

of the Collection of

Paintings in Oil and Water Color

selected from

The Julius Oehme Art Galleries

(of 322 Fifth Avenue)

To be sold

AT UNRESTRICTED PUBLIC SALE

THURSDAY EVENING

March 11th, 1909

at 8:30 o'clock

At the

FIFTH AVENUE ART GALLERIES

546 Fifth Avenue, Cor. 45th Street

where the Collection will be

ON EXHIBITION

Saturday, March 6th, 1909

and following days and evenings

until time of sale

The Sale will be Conducted by

JAMES P. SILO, Auctioneer

Conditions of Sale

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

4. The lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the buyer's expense and risk, within TWO DAYS from the sale; THE FIFTH AVENUE ART GALLERIES not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

5. To prevent inaccuracy in delivery, and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited, all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale if he thinks fit.

THE FIFTH AVENUE ART GALLERIES are in no ways responsible for the charges or manner of delivery of goods purchased at their sale.

JAMES P. SILO, Auctioneer.

Preface

Mr. Julius Oehme, in making this sale, is moved by a desire to reduce his somewhat extensive stock of pictures which has grown to larger proportions than he cares to carry and gives a greater responsibility than he desires to assume. For over half a century Mr. Oehme has been identified with the cause of the Fine Arts in New York, having been associated in his day with the house of Goupil & Co., and that of Knoedler & Co., while for the past fifteen years he has had his own extensive galleries. He now feels he has earned the right to more leisure and less care.

So these works are placed at unrestricted public sale and the opportunity is offered the connoisseur to secure pictures, many of which Mr. Oehme bought direct from the artist's studio. The popular Dutchmen are adequately represented; there are several important examples by the Barbizon Men and the Frenchmen who have met with favor in America, while the other canvases will appeal to many differing tastes.

Artists Represented

ARTIST	CATALOGUE NUMBER
Aublet, Albert	23
Avigdor, René	34
Bail, Joseph	52
Béraud, Jean	16
Blommers, B. J	70
Bréton, Jules	50
Brunery, F	35
Boudin, Eugéne (2)	19–71
Cazin, J. C. (2)	32–62
Chase, William (2)	21–68
Coulaud, Martin	14
Corot, J. B. C	56
Dagnan-Bouveret, P. A. J	54
Daubigny, C. A. (2)	55–72
De Boch, Th	5
D'Entraygues, C. B	26
De Clermont, Henri	8
Detti, Cesare	36
Deutman, F	6
Diaz, N. (2)	31–65
Diéterle, Marie	58
Dupré, Jules	57
Fabres, Antonio	29
Fleury, Robert Tony	42
Foster, Ben	25
Harpignies, Henri (2)	53–64
Henner, J. J. (2)	15–61
Hermann, Leon	41
Hoeber, Arthur	44
Israels, Josef (2)	48–69
Jacquet, Gustave	18
Jorissen, W	9
Kaemmerer, F	59
Kever, J. S. H	45

Kiesel, Conrad 30
Kotschenreiter, Hugo 4
Kricheldorf, H. G 40
Laissement, H 24
Leader, B. W 13
Lenbach, F. von 60
L'hermitte, Léon 51
March, Vincenzio 39
Maris, Jacob 73
Mauve, Anton 46
Meissonier, Charles 38
Monchablon, Jan 37
Offermans, Tony 27
Ribarz, R 66
Rico, Martin 33
Roullet, Gaston 1
Schreyer, Adolf 67
Shurtleff, R. M 22
Ter Meulen, Pieter 49
Thaulow, Fritz (2) 17–63
Tholen, W. P 10
Troyon, Constant 25*a*
Van Boskerck, R. W 7
Van der Weele, H. C 12
Van Elten, Kruseman 2
Van Mastenbroek, J. H 43
Van Reckum, J. C 11
Weiland, J 28
Weiss, José 20
Weissenbruch, J. H 47
Wolbers, H. G 3
Ziem, Félix 74

List of Illustrations

ARTIST	TITLE OF PICTURE	CATALOGUE NUMBER
J. B. C. Corot	*Morning in the Valley*	No. 56
Charles F. Daubigny	*Summer Day on the Seine*	No. 72
Adolf Schreyer	*The Raiding Party*	No. 67
Jacob Maris	*The Dome, Amsterdam*	No. 73
J. C. Cazin	*Early Morning, Outskirts of Paris*	No. 62
Jules Dupré	*Cattle in the Pool*	No. 57
Franz von Lenbach	*Magdalene*	No. 60
Félix Ziem	*Canal la Giudecca, Venice*	No. 74
Josef Israels	*Rest by the Wayside*	No. 48
B. J. Blommers	*Children on the Beach*	No. 70
Henri Harpignies	*Souvenir of Cape Martin*	No. 64
Anton Mauve	*Return to the Stable*	No. 46
Marie Diéterle	*Cattle, Normandy Farm*	No. 58

100

No. 1

GASTON ROULLET

FRENCH

Contemporaneous

VENETIAN CANAL

Some fishing craft are anchored by the quay, their red and yellow sails making strong color notes. A modern steamer with black hull is anchored to a red buoy and makes a strong contrast, while back of all is seen the beautiful city with its palaces, churches and towers, brilliant under the sunlight. It is a colorful Venice we have here, faithfully portrayed and full of the decorative quality of the place.

Signed at lower left, "GASTON ROULLET, Venise."

Height, 15 *inches; width,* 22 *inches.*

185

No. 2

KRUSEMAN VAN ELTEN

AMERICAN

BY THE RIVER

A placid stream flows through the composition bordered by woodland, through which we see some red houses. In the immediate foreground runs a pathway. A blue sky is filled with clouds that are brilliantly lit by the sun, and there are ripples on the water into which fall the shadows of the tree forms. A faithful transcript of American pastoral scenery.

Signed at lower right, "KRUSEMAN VAN ELTEN."

Height, $12\frac{3}{4}$ *inches; width,* $18\frac{1}{2}$ *inches.*

130

No. 3

H. G. WOLBERS

DUTCH

Contemporaneous

BY THE RIVER YSSEL

A herd of cattle are grazing in some lowlands by a river. One white animal in the foreground drinks. Another red one stands chewing her cud. Some lie down. Along the bank are a few houses and windmills while a blue sky is reflected in the water, making in all a brilliant scene.

Signed at lower right, "H. G. WOLBERS."

Height, 11½ *inches; width*, 17½ *inches.*

No. 4

HUGO KOTSCHENREITER

GERMAN

Contemporaneous

GOOD ADVICE

Two simple German peasants of the prosperous sort are seated before a table. One apparently proffers advice. He is dressed in a blue coat and has gray hair. The other, an older man, sits meditatively with his hand on his chin. The chamber has arched walls and ceilings and a few prints are hung high up. A window to the left admits some light and there is a general quiet air to the picture.

Signed at upper left, "H. KOTSCHENREITER."

Height, 13 *inches; width,* 10 *inches.*

250

No. 5

THEOPHIL H. DE BOCK

DUTCH

1850–1904

DUTCH RIVER VIEW

To the right of the composition is a cluster of red houses with the square tower of a church. A sea wall of gray holds the bank secure and some trees give a note of green. Boats lie at the wharf and in the distance is a town half made out in the faint gray mist. A fine summer sky gives a sense of largeness to the composition and the surface of the water is ruffled.

Signed at lower right, "T. B."

Height, $11\frac{1}{4}$ *inches; width*, 18 *inches.*

No. 6

F. DEUTMAN

DUTCH

Contemporaneous

THE YOUNG MOTHER

With tender solicitude, a young Dutch mother, seated by a window, holds her baby in her lap and looks intently at it. The woman, clad in sober black, wears a white cap and is of the peasant type. On a table behind her is a green jug and on the floor lies a discarded doll. Through the window one sees some green foliage. A homely, domestic scene rendered with much pathos and obvious sincerity.

Signed at lower right, "F. DEUTMAN."

Height, 23 *inches; width,* 18 *inches.*

160

No. 7

ROBERT W. VAN BOSKERCK

AMERICAN

Contemporaneous

EVENING

Under a quiet yellow sky filled with pink, roseate clouds, lie some marsh lands, and one sees the border of a stream on the surface of which is a white row-boat moored to a stake. A woodland is to the left and a house to the centre, while along the horizon appears to lie a town, the smoke from the chimneys of which rises up against the evening sky. The canvas has much of the sense of approaching night-fall and many poetic qualities.

Signed at lower left, "R. W. VAN BOSKERCK."

Height, 18 *inches; width*, 30 *inches.*

2.37

No. 8

A. DE CLERMONT

FRENCH

EARLY MORNING, SPRING

A group of three trees to the left arch over a pathway leading to some red-tiled farm houses, their roofs taking on beautiful color. An old fence encloses the place and the sky of tender tints envelops all in a warm, mellow glow. Very poetic is the rendering and genuine the sentiment of nature.

Signed at lower right, "DE CLERMONT."

Height, 15 *inches; width*, 22 *inches.*

140

No. 9

W. JORISSEN

DUTCH

Contemporaneous

THE PET BIRD

A young Dutch peasant woman is seated in a dimly-lit interior and is opening a bird cage. A little lad stands by, looking at her. The intimacy of the home is shown in many things on the walls and floors and a little window admits the only light. It is one of those interesting bits of Dutch life the Holland men love to depict and render so well.

Signed at lower left, "W. JORISSEN."

Height, 13½ *inches; width*, 15½ *inches.*

145

No. 10

W. B. THOLEN

DUTCH

1860–

GRAY MORNING ON THE CANAL

This masterly panel represents a stretch of canal with two boats being drawn along. Some trees are to the right and a woodland at the back is half lost in a haze. A gray sky envelops the picture in a subdued tone and all is indicated with rare directness and breadth, the brushwork having distinction and authority.

Signed at lower left, "W. B. THOLEN."

Height, $14\frac{1}{2}$ *inches; width,* $22\frac{3}{4}$ *inches.*

A 30

No. 11

J. C. VAN RECKUM

DUTCH

Contemporaneous

THE WINDMILL

An old Dutch windmill stands up against the sky with its sails furled. At its base is a hay-rick and a red-roofed dwelling house. A peasant is in a punt near the mill and a bridge crosses the stream further on near a clump of trees. There is a fine sky overhead of piled-up clouds with a patch of blue.

Signed at lower left, "J. C. v RECKUM."

Height, 28 *inches; width,* 21 *inches.*

No. 12

HERMAN JOHANNES VAN DER WEELE

DUTCH

1852–

THE NEW BORN LAMB

A young Dutch peasant girl leads a flock of sheep along a road at twilight. In her arms she holds a little newly-born lambkin, at which she gazes affectionately. She wears sabots and is dressed in a simple little black skirt, with a blue shawl over her shoulders. To the right is a shepherd dog and the twilight sky is full of tender tones. There are some bushes to the right and a field stretches away to the left into the purple distance.

Signed at lower right, "H. J. V'D WEELE."

Height, 27 inches; width, 35 inches.

425

No. 13

B. W. LEADER

ENGLISH

Contemporaneous

OUR SOUTH COAST

Under a fine summer sky, full of cloud forms, lies a stretch of shore and sea. To the right is a group of houses with a windmill, a little seaside village and beyond, a distant line of blue hills. The scene is on the shore not far from Cowes, where the regattas are held, and the truthfulness of the transcript is immediately apparent. Masses of rocks and seaweed litter the beach and some boats are drawn up on the shore. A capital example of this popular English artist's work.

Signed at lower left, "B. W. LEADER, 1901."

Height, 12 *inches; width*, 20 *inches*

300

No. 14

M. COULAUD

FRENCH

Contemporaneous

MISTY MORNING

Under the shadow of a willow tree, a shepherd brings his flock through the fields, along a road. He is assisted by his faithful dog who at the right of the animals keeps guard. The sun endeavors to break through the mist-laden sky and is seen, a white ball of light, while the distance is half lost. Very tenderly has the artist enveloped his landscape in the morning light, keeping all in a mysterious haze most attractive and artistic. The canvas is a poem of the early morning rendered with alluring sentiment and charm.

Signed at lower left, "M. COULAUD."

Height, 21½ *inches; width* 25½ *inches.*

No. 15

J. J. HENNER

FRENCH

1829–1906

THE RED SHAWL

The model that M. Henner painted so much is here represented in all the glory of her Titian-colored hair which falls in a wealth over her shoulders and is accentuated by the brilliant scarlet of her gown. The woman looks toward the spectator and her eyes are full of expressiveness. Her lovely neck and shoulders are of dazzling whiteness and the painting is of course, the last word in able craftsmanship.

Signed at upper left, "J. J. HENNER."

Height, 10 *inches; width,* $7\frac{1}{4}$ *inches.*

No. 16

JEAN BÉRAUD

FRENCH

1849–

LEAVING THE CONSERVATORY

Coming out from the great doorway of the famous musical academy in Paris is a crowd of typical French students, men and women. They are crossing the street, down which comes a cab. Many are carrying violins and some of the young women are accompanied by their chaperons. A vista of the street ends in a misty distance, the houses half lost in the fog. The feeling of a Parisian street is well caught, and to the left of the picture stands an elderly fashionable *flaneur* of the boulevards who looks interestedly at the scene.

Signed at lower right, "JEAN BÉRAUD."

Height, $15\frac{1}{4}$ *inches; width,* $18\frac{1}{2}$ *inches.*

No. 17

FRITZ THAULOW

NORWEGIAN

1847–1907

A BRITTANY LANDSCAPE

The fall tints of warm yellows make the side hill a glow of color and against this comes a white house in front of which, in an orchard, are two Brittany peasants. The scene is laid near Quimperlé, in Finisterre, and the autumn morning is brilliant under a blue sky with masses of clouds. Painted with much freedom and directness, one feels the artist to have been fully in touch with the effect he has represented on this delightful canvas.

Signed at lower right, "FRITZ THAULOW."

Height, 18½ *inches; width,* 22 *inches.*

290

No. 18

GUSTAVE JACQUET

FRENCH

Contemporary

DAME, LOUIS XVI

With wonderfully facile brush, the artist has portrayed a beautiful young French girl of patrician mien, clad in a flowered gown, with a blue cloak thrown over her right shoulder. About her lovely neck is tied a brown velvet ribbon, from which is suspended a jewel, and in her powdered hair is a blue bow. The eyes are full of sentiment and the complexion very delicate in its attractive tints.

Signed at left, "C. JACQUET."

Height, $18\frac{1}{4}$ *inches; width*, 15 *inches.*

No. 19

LOUIS EUGÈNE BOUDIN

FRENCH

1824–1898

JUAN LES PINS

A little green headland juts out into the sea. It is covered with vegetation and large tree forms, which are silhouetted against the sky of blue. There are reflections in the water and some rocks, while a distant headland is seen against the horizon. Along this horizon there are some steamers, the smoke from whose funnels make upwards. Sky and water are of a deep and lovely blue, and there are ripples against the rocks in the foreground. The work is characteristic of the eminent Frenchman.

Signed at lower left, "E. Boudin '93."

Height, $18\frac{1}{4}$ *inches; width,* $21\frac{3}{4}$ *inches.*

190

No. 20

JOSÉ WEISS

ENGLISH

Contemporaneous

BANKS OF THE SEINE

The artist gives us here a stretch of the French river with the bank and distant country. All are under a brilliant gray sky, to the right being some houses and trees. Near the horizon is a bar of light which is reflected in the water, while scattered about near the shore are masses of rock. It is a strong, vigorous impression of the landscape painted with authority and charm.

Signed at lower right, "JOSÉ WEISS."

Height, $10\frac{3}{4}$ *inches; width,* 18 *inches.*

240

No. 21

WILLIAM M. CHASE

AMERICAN

Contemporaneous

CHILDREN ON BEACH

Under a turquoise blue sky, filled with little white clouds, some children play on the sands near the water. One little girl in white in the foreground arranges her hat; a little boy walks further along and a group is in the distance. The scene recalls the Long Island country where the artist has a summer studio, and it is painted with engaging enthusiasm.

Signed at lower left, "Wm. M. Chase."

Height, $14\frac{3}{4}$ *inches; width,* 20 *inches.*

235

No. 22

R. M. SHURTLEFF

AMERICAN

Contemporaneous

JUNE IN ADIRONDACKS

In a hollow in the woodland a deer stands grazing. A tall tree to the right centre raises its thick trunk and a spot of sunlight is seen beyond. The early tender greens are admirably given and the blue hills are seen through the opening at the centre. A white birch is noted occasionally, with luxuriant growth of ferns, while in the foreground are some rocks.

Signed at lower right, "R. M. SHURTLEFF."

Height, 20 *inches; width,* 25 *inches.*

105

23

ALBERT AUBLET

FRENCH

Contemporaneous

GATHERING FLOWERS

Standing in a garden by a bush of yellow roses, is a beautiful young woman in a simple morning gown of pale pink. She gazes down at a bud which she picking and her head with its luxuriant mass of brown hair comes against the sky of blue. Rich, dark greens are behind her and pale green grasses come against her dress. A glint of warm sunlight catches her shoulder and waist and the canvas is highly decorative.

Signed at lower left, "ALBERT AUBLET, 1899."

Height, 24 *inches; width,* 16½ *inches.*

310

No. 24

H. LAISSEMENT

FRENCH

Contemporaneous

TENDING FLOWERS

A youthful cardinal in his trailing scarlet gown is standing before a lot of flowers which he is engaged in watering. He holds a china pitcher in his hands and looks lovingly at the growth on the stand which is placed before a great chimney-place, over which is a large mirror which reflects other parts of the room. The floor, of quartered oak panels, bears on it a rug, and the fitting of the chamber is that of a palace.

Signed at lower left, "H. LAISSEMENT."

Height, 24 *inches; width,* 19½ *inches.*

No. 25

BEN FOSTER

AMERICAN

Contemporaneous

IRIDESCENT HOUR

A small stream flows through a valley and is bordered by yellow grasses. Hills make up against the sky in which the sun is half obscured by a mist, the orb showing as a yellow disk. All the landscape is enveloped in a haze through which the country takes on pale yellow, red and green tones, giving a most poetic and suggestive effect.

Signed at lower right, "BEN FOSTER."

Height, 24 *inches; width,* 36 *inches.*

No. 25 A

CONSTANT TROYON

FRENCH

1810–1865

THE FERRY

In the foreground a large flat ferryboat, carrying a horse and cart, several peasants and four cows, has just reached the landing on a low muddy shore, and a horseman and two cows, which have apparently just left the boat, are seen on a sloping roadway which leads to the village on the bank farther away. On either side the placid stream are lofty poplars and other trees, partly in sunlight and partly in shadow, and a barge, with a single sail and bearing the French flag, quietly drifts down the stream. The time is early sunset, and the disk of the full moon is seen high in the simple quiet sky.

Marked at lower left, "VENTE TROYON."

Height, 25½ *inches; width,* 32 *inches.*

Collection of A. AUGUSTUS HEALY.

36 5

No. 26

C. B. D'ENTRAYGUES

FRENCH

Contemporaneous

PREPARING FOR THE FÊTE DAY

A group of young French chorister lads are grouped about a table in a garden, upon which is massed a quantity of flowers. Others approach with baskets of roses, and two of these lads, in their vivid scarlet gowns, pelt each other with leaves, while a third empties his basket on the head of one of the combattants. A black poodle dog looks on in evident enjoyment and the ground is strewn with leaves. Back are the formal walks of the garden, with much interesting green stuff and tree forms, through which the sunlight falls, and a touch of autumn is apparent.

Signed at lower right, "D'ENTRAYGUES."

Height, 19 *inches; width,* 29 *inches.*

440

No. 27

TONY OFFERMANS

DUTCH

THE LITTLE SISTER

A mother stands by the side of a cradle, from which she lifts a green cloth, disclosing to a little child the new baby. The small girl gazes at it with wrapt attention, her arms behind her. The light coming in through a window at the left floods the room, and there is a tiled mantel-place to the right. Some plates are over the chimney and a lamp is suspended from the ceiling. The scene is characteristically Dutch.

Signed at lower left, "T. OFFERMANS."

Height, $32\frac{1}{2}$ *inches; width,* 23 *inches.*

430

No. 28

JOHANNES WEILAND

DUTCH

1858–

THE DROPPED STITCH

A Dutch mother is seated by a window in a humble interior. She knits at a stocking and by her sits a little girl who gazes intently at the work. On the floor is a basket of vegetables and through the white curtains the sun strikes the green outside and brilliantly illumines it. An old mirror hangs by the door and to the left a pot is suspended over a fire. Some fagots are near by to replenish the blaze. The scene is essentially of Holland and the simple peasant folk.

Signed at lower right, "J. WEILAND."

Height, 25 *inches; width*, 21 *inches.*

No. 29

ANTON FABRÉS

SPANISH

Contemporaneous

ORIENTAL MUSICIANS

Two Oriental musicians, a man and a woman, are at the entrance to a building. The former stands, beating a drum. The woman plays on a stringed instrument and is seated on a rug of beautiful design. Both are picturesquely garbed and both are singing. On the stone wall is an affriche in the Turkish characters and at the top of the picture is suspended a rug. Painted with great dexterity, the composition arrangement is interesting and there is a freshness about the work that is striking.

Signed at lower right, "A. FABRÉS."

Height, 32 inches; width, 26 inches.

No. 30

PROFESSOR CONRAD KIESEL

GERMAN

Contemporaneous

EASTER LILIES

A very beautiful young Roman girl is standing in a garden of lilies. In one arm she holds a copper pot full of white and yellow blooms, and at her waist she has pinned a deep red rose. She wears a blue dress and bodice and a white chemisette, while her curling brown hair falls gracefully over her temples. Behind her is a tiled wall with tree forms beyond. The sparkle of light and air is well conveyed, the picture having an alluring brilliancy.

Signed at lower right, "CONRAD KIESEL."

Height, 38 *inches; width,* 24 *inches.*

No. 31

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

1809–1876

INTERIOR OF FONTAINEBLEAU FOREST

A deep, rich sense of the woodland is given here with some sturdy tree trunks that catch glints of sunlight. A figure lurks behind one of the trunks and through the leaves is caught a vision here and there of blue sky. It is such a scene as Diaz delighted in and painted many times with great feeling and sentiment.

Signed at lower left, "N. DIAZ."

Height, $10\frac{1}{4}$ *inches; width,* 8 *inches.*

31 b

No. 32

J. C. CAZIN

FRENCH

1840–1901

FROM MY STUDIO WINDOW

This exquisite sketch of Normandy sand dunes under a beautiful evening sky, was painted by the late M. Cazin from his studio window. The beauty of color, the envelope of poetry and the interesting contrast of tones make this as representative a picture by the lamented master as could well be found.

Signed at lower left, "J. C. CAZIN."

Height, $5\frac{3}{4}$ *inches; width,* $8\frac{1}{2}$ *inches.*

No. 33

MARTIN RICO

SPANISH

Contemporaneous

JULY EVENING, VENICE

A typical scene on the Grand Canal with many gondolas drifting about. Various notable buildings are shown and softened by the mist in the distance. A few sails of various colors may be seen and some piles are reflected in the water. The sky is very tender in tone and flecked with golden clouds while the sense of a Venetian summer is well expressed.

Signed at lower left, "RICO."

Height, $18\frac{1}{2}$ *inches; width,* $28\frac{3}{4}$ *inches.*

No. 34

RENÉ AVIGDOR

FRENCH

Contemporaneous

LADY OF QUALITY

A beautiful young woman is represented with downcast eyes. She has a wealth of brown curling hair in which is a poppy. Her gown of green is trimmed with lace, which falls in easy folds, showing a pair of fair shoulders. The treatment is in keeping with the dainty femininity and is executed with rare facility.

Signed at upper left, "René Avigdor."

Height, 25½ *inches; width,* 21 *inches.*

A 37

No. 35

F. BRUNERY

FRENCH

Contemporaneous

THE EAVESDROPPER

In a gorgeously-furnished apartment, rich in elaborate ornaments, with polished inlaid floors and gold decorations, is seated a beauty of the French Court. A cavalier in green kneels before her, and near by, fast asleep in his chair, is a Cardinal in his scarlet robes. Through an open doorway a pretty serving maid overhears the amorous declaration, to her obvious entertainment. The detail of ormolu clocks and side pieces, the reflections in mirror and the splendid portraits about the walls, is carried out faithfully and dexterously.

Signed at lower right, "F. BRUNERY."

Height, 22 *inches; width,* 18½ *inches.*

No. 36

CESARE DETTI

ITALIAN

Contemporaneous

DEPARTURE OF THE BRIDAL PARTY

A bridal party comes down the steps of a palace of elaborately sculptured white marble. They are dressed in the gorgeous costumes of the eighteenth century, brilliant in color, of rich textures and beauty of design. The groom leads, and the bride, fresh in coloring, has her robe held by a page. Another page in violet walks beside her, holding her jewel case. Guests follow richly clad, and to the right a coach, with white horses, awaits the happy pair. The scene is one of great brilliancy and joyousness. Bright flowers bloom at the foot of the stairway in the garden.

Signed at lower left, "C. DETTI."

Height, 32 inches; width, 25 inches.

300

No. 37

JAN MONCHABLON

FRENCH

Contemporaneous

VIEW OF JONVELLE, SPRINGTIME

A quaint little French village nestles among the hills and through the valley runs a river, crossed by a bridge. The red-tiled roofs catch the sunlight of a sparkling spring day and the intense blue of the sky is reflected in the stream. Everywhere the trees break out into bloom and the freshness of the season is apparent. All is rendered with the alluring detail that has made this man such a favorite.

Signed at lower right.

Height, 13½ *inches; width*, 9½ *inches.*

1450

No. 38

CHARLES MEISSONIER

FRENCH

Contemporaneous

FLEMISH TAVERN

In a quaint old interior, seated before a table, are two cavaliers engaged in earnest conversation. One, in red velvet, holds a mug in his hand, the other has a long churchwarden pipe. A woman stands cooking before a great fireplace and talks to a soldier in brown. Out through the door one sees the throngs in the street passing and in a corner of the room two retainers converse. Son of the great Meissonier, this painter has naturally followed along lines developed by his father, of which this composition is typical.

Signed at lower right, "CHARLES MEISSONIER."

Height, 15½ *inches; width*, 18½ *inches.*

No. 39

VINCENZIO MARCH

ITALIAN

Contemporaneous

THE TROUBADOR

The picture represents an old *auberge* on the Roman Compania where, in front of the doorway sits a wandering musician with his guitar. A dog is beside him, and grouped about are peasants listening delightedly. From the chimneys of the clustered houses come up wreaths of smoke and all about is luxuriant vegetation. Some peasants in the distance load donkeys with garden produce. A woman knits in the foreground and children play. The artist, a friend of Fortuny, discloses marvelous skill in the rendering of his detail, painting and drawing with extraordinary facility and the types are all well presented. The brilliancy of coloring is to be noted and is characteristic of the land.

Signed at lower right, "V. MARCH."

Height, 15½ *inches; width,* 26½ *inches.*

195

No. 40

H. G. KRICHELDORF

GERMAN

Contemporaneous

STILL LIFE

Very realistically has this clever painter represented a lobster, brilliant in scarlet coloring, lying on a table. A green wine glass stands near and back are a castor and elaborately decorated wine jug. A few oysters serve to further make up the component parts of a feast. The work is unctuously rendered, with facile brush in a most artistic manner.

Signed at upper right, "H. G. KRICHELDORF, 1903."

Height, 21½ *inches; width,* 30 *inches.*

190

No. 41

CHARLES HERRMANN LEON

FRENCH

Contemporaneous

AT BAY

Toward evening a stag has been brought at bay by a pack of hounds and in his despair stands in agony, his head thrown back while the dogs pile on top of him. One is on his back, another runs at his left. A line of dark hills is seen at the back and an evening sky of yellow is over all. The scene is one properly represented by a genuine sportsman, which the painter in this instance happens to be, and the drawing and construction of the animals are thoroughly understood.

Signed at lower left, "C. HERRMANN LEON."

Height, 26 *inches; width,* 32 *inches.*

No. 42

TONY ROBERT FLEURY

FRENCH

Contemporaneous

AN INTERESTING BOOK

An attractive young woman sits comfortably in a chair and peruses a novel. She is clad in a light flowered dress and has hair of reddish tint which is done up in a knot on the top of her head. The light on the face is interestingly disposed and one finger is between the leaves of the volume. The coloring is delicate and full of charm and the sentiment of refined femininity is well conveyed.

Signed at upper right, "T. Robert Fleury."

Height, 15 *inches; width*, 12 *inches.*

No. 43

J. H. VAN MASTENBROEK

DUTCH

Contemporaneous

ON THE RIVER MAAS

An active scene on the outskirts of a Dutch town, which is seen in the distance. Some vessels are moored to the wharf — a steamer with white striped funnel, a couple of barges and a lighter. On the shore are groups of workmen and near them an old shanty. A line of trees mark the roadway by the river, down which is seen a tow. A sky of white clouds is brilliant and adds life to the scene. All is painted with masterly breadth and directness.

Signed at lower left, "J. H. v MASTENBROEK."

Height, 20 inches; width, 30 inches.

No. 44

ARTHUR HOEBER

AMERICAN

Contemporaneous

SEPTEMBER SUNSHINE

Looking over a pool in the foreground, one sees a stretch of undulating country caught by the sunshine in the middle distance. To the right is a mass of trees, two slender ones separating from the group. Distant blue hills are tender in tone and the beginning of autumn is apparent in the yellow grasses manifest all about. A scene of quiet, pastoral simplicity, with sky interest and large cloud forms.

Signed at lower right, "ARTHUR HOEBER."

Height, 20 *inches; width*, 30 *inches.*

1625

No. 45

J. S. H. KEVER

DUTCH

1854–

AWAKENING OF THE BABY

A mother bends over a cradle in which sits a baby that has just awakened. A little sister plays with her and the painter has so disposed of his light and shade as to give a charming effect upon the fair hair of the two children. A cupboard is in one corner and over a closet there hangs a mirror. On the floor lies a doll. The mother, a young woman of the peasant type, is dressed in brown and wears a white cap. She looks down at the pair with maternal solicitude, the scene being an intimate one of the simple peasantry of Holland.

Signed at lower right, "KEVER."

Height, 24½ *inches; width,* 29½ *inches.*

Return to the Stable

Catalogue No. 46

ANTON MAUVE

No. 46

ANTON MAUVE

DUTCH

1838–1888

RETURN TO THE STABLE

(Water Color)

A little Dutch girl stands by a stable door which she holds open to allow some goats to enter. She has on a blue waist and a white cap and collar. Under one arm is a milking-pan. Against the gray wall of the building rests a broom. Some slender trees are to the left, while a gray sky is overhead.

Signed at lower right, "A. Mauve."

Height, $7\frac{1}{4}$ *inches; width*, 11 *inches.*

From the Boussod Valadon & C^ie^ *Collection, Paris.*

200

No. 47

J. H. WEISSENBRUCH

DUTCH

18—

CANAL BARGES

(Water Color)

This is a sketch of a canal running by the side of some woodland. There is a gray sky, with touches of light here and there, and to the left deep ruts in the roadway. The distance is gray and nebulous, and the work is a truthful impression of a familiar Dutch scene. In the middle distance stands perhaps a toll-house, and a couple of figures are suggested at the left center of the composition.

Signed at lower right, "J. H. Weissenbruch."

Height, $8\frac{3}{4}$ *inches; width,* $13\frac{1}{2}$ *inches.*

From the J. Staats Forbes *Collection, London.*

1500-

No. 48

JOSEF ISRAELS

DUTCH

1824

REST BY THE WAYSIDE

(Water Color)

Leaning against a fence rests an aged peasant woman who has thrown aside her heavy basket and free from its weight, is bent in tired contemplation. The time is the late afternoon of a dreary, gray day. Some slender trees are to the right of her and behind is a long thin line of blue distance. The work is simply washed in and the expression of the face is one of serious thought.

Signed at lower left, "Josef Israels."

Height, 10½ *inches; width,* 14½ *inches.*

From the J. Staats Forbes *Collection, London.*

No. 49

PIETER TER MEULEN

DUTCH

1843–

SHEPHERD AND FLOCK ON THE DUNES

An old shepherd leads his sheep along a sandy road by the side of some trees. His faithful dog brings up the rear. The sun casts shadows and the light is brilliantly disposed about the picture. A blue sky has in it some filmy white clouds and a blue distance shows the sea. The painting, characteristic of this admired Dutch school, is broad and authoritative, while the pictorial interest is well maintained.

Signed at lower left, "TER MEULEN."

Height, 32½ *inches; width,* 39½ *inches.*

760

No. 50

JULES BRÉTON

FRENCH

1826–

NORMANDY PEASANT GIRL

A pretty little peasant girl is seated by the side of a road under the shadow of a great tree. She wears the white Normandy cap and has her hands on her lap. A waist of dark blue, a skirt of lighter tone and a little shawl thrown over her shoulders make up her costume, which is highly picturesque and unconventional. Beyond the shadow, the light catches the green field and there is a line of warm distance. It is a genuinely attractive transcript of nature that the great Frenchman has given here with alluring spontaneity.

Signed at lower right, "JULES BRÉTON."

Height, $12\frac{1}{4}$ *inches; width,* $9\frac{3}{4}$ *inches.*

1950

No. 51

LEON AUGUSTIN L'HERMITTE

FRENCH

1863–

AT THE SPRING

(Pastel)

At the side of a spring an old French peasant woman kneels to fill her jar, while another and younger woman stands with a jug on her head. A road winds down to the water which flows under a bridge of stone. Back is a line of trees and distant hill all under a sky of blue. It is all drawn with consummate skill, as is the work of L'hermitte always, and rendered with sympathetic feeling. The medium of pastel is a favorite one with this artist, who gives it invariably a quality of much charm.

Signed at lower left, "L. L'HERMITTE."

Height, 15 *inches; width*, 19 *inches.*

1403

No. 52

JOSEPH BAIL

FRENCH

GOSSIPS

Seated by a window are two sisters of some religious order, with white caps and collars. They are engaged in conversation over some bit of sewing and there comes through the window a brilliant effect of lighting, most effective. By their side is a three-legged table of rude make, on which is a sewing basket; a second lies on the floor. A jog in the room recedes in the distance and there is an air of great simplicity to the apartment.

Signed at lower right, "BAIL, JOSEPH."

Height, 18 *inches; width,* 21½ *inches.*

1900

No. 53

HENRI HARPIGNIES

FRENCH

1819–

EVENING ON THE LOIRE

A great tree is massed against an evening sky of warm yellow, with red streaks along the horizon. Smaller trees are outlined against this sky and all are reflected in the stream in the foreground. There are warm greens and blue distance, and the work is marked by great simplicity of handling. The panel, painted when the artist was eighty-three years old, has all the vigor of his youthful touch, with greater color charm.

Signed at lower left, "H. HARPIGNIES '02."

Height, $10\frac{3}{4}$ *inches; width,* $16\frac{1}{2}$ *inches.*

1450

No. 54

P. J. A. DAGNAN-BOUVERET

FRENCH

18—

THE NEW NOVEL

A very attractive young woman is seated in a chair and in one hand holds a novel. She rests her head on the other and has her face turned toward the spectator. Her very blonde hair falls over her shoulders and catching the light, forms a sort of halo about her head. She is gowned in blue and has a string of beads about her neck. The expression of her face is one of serene contemplation and the eyes have a far-away look.

Signed at lower right, "P. A. J. DAGNAN-B."

Height, 24 *inches; width,* 19½ *inches.*

No. 55

C. F. DAUBIGNY

FRENCH

1817–1878

MISTY MORNING

Through wet fields from which arises a mist, a peasant woman drives some cattle to drink. The sun breaks through the clouds in yellow tones and patches of blue are seen overhead. Over the undulating valley one sees the distance gray, blue and soft, and there is the suggestion of a farm house to the left. Some slender trees are to the right, under which is a red cow.

Signed at lower right, "C. DAUBIGNY."

Height, 9 *inches; width,* 15½ *inches.*

From the J. STAATS FORBES *Collection.*

Morning in the Valley

Catalogue No. 56

J. B. C. COROT

No. 56

J. B. C. COROT

FRENCH

1796–1875

MORNING IN THE VALLEY

Some willow trees and a birch to the left of the composition come up against a warm evening sky, and a group of woodland to the right makes a strong note. In the distance are seen some buildings outlined against the heavens, and a stream flows through the centre of the picture. Some figures rest by a tree trunk. The tender grays characteristic of Corot are evident throughout the work, which has the charm of the great French master.

Signed at lower right, "COROT."

Height, $12\frac{3}{4}$ *inches; width,* 16 *inches.*

From the F. BAYER *Collection, Paris.*

No. 57

JULES DUPRÉ

FRENCH

1811–1889

CATTLE IN THE POOL

Eminently characteristic of this distinguished French painter, this little masterpiece fairly glows with light and rich coloring. It shows a stream wherein are cattle. Some willows are near the bank and are reflected in the water. A sky of blue is banked with white clouds, the marshes recede into a soft distance, and there are both that solidity and construction to the landscape that bespeak the distinguished craftsman. The work is a most unusual example.

Signed at lower right, "J. DUPRÉ."

Height, 9½ *inches; width,* 13 *inches.*

From the BOUSSOD VALADON & C^IE *Collection, Paris.*

Cattle in the Pool

Catalogue No. 57

JULES DUPRÉ

Cattle, Normandy Farm

Catalogue No. 58

MARIE DIÉTERLE

No. 58

MARIE DIÉTERLE

FRENCH

Contemporary

CATTLE AT THE POOL

(Normandy Farm)

Near an old, thatched-roofed farm house, a herd of cattle pause on the way home. Some drink at the pool and a dog watches. A great red and white animal is in the foreground. Behind her is a white one and in the distance there are some figures. The animals are painted with great distinction by this most famous of living cattle painters, and the canvas is of great importance with its fine sky and admirable painting.

Signed at lower right, "Marie Diéterle."

Height, 31 *inches; width*, 41 *inches.*

No. 59

FREDERIK HENDRIK KAEMMERER

FRENCH

1839–1892

MERRY GO 'ROUND

At a country fête, a group of patricians of the time of Louis XVI, ladies and gentlemen of the Court, disport themselves on a "merry-go-'round." Beautiful women, gaily dressed in laces, satins and silk, are seated on wooden horses. They disclose attractive hosiery and footwear. Two musicians play on horns and a gallant stands by regulating the sport. Other groups dance at the right, and it is all a gay scene of much life and thoughtless happiness.

Signed at lower left, "F. H. KAEMMERER."

Height, 34 *inches; width,* 59 *inches.*

Magdalene

Catalogue No. 60 FRANZ VON LENBACH

9430

No. 60

FRANZ VON LENBACH

GERMAN

1836–1904

MAGDALENE

The German master gives us here one of his wonderfully painted female figures, a Magdalene, in black, one hand at her breast, the other outstretched on her lap. Her hair, deep copper-colored, falls over her shoulders in wavy masses and her sweet, pale face, with sad half-closed eyes, is full of gentle pathos. It is a canvas fully representative of this remarkable painter's endowment, one to hold the spectator profoundly impressed.

Signed at lower right, "F. LENBACH," 1901.

Height, 36 *inches; width,* 28 *inches.*

No. 61

J. J. HENNER

FRENCH

1829–1906

A PATRICIAN

One of the delightful profile heads by this master of a young girl with the famous Titian hair of red, a head-dress of scarlet and a robe of blue. The lighting is the master's own and most effective, while the painting has the suggestive quality and loose touch that brought this artist fame. In short, the panel is a representative work and carries conviction.

Signed at lower left, "J. J. HENNER."

Height, 13 *inches; width,* $8\frac{3}{4}$ *inches.*

Early Morning, Outskirts of Paris

Catalogue No. 62

J. C. CAZIN

3250

No. 62

J. C. CAZIN

FRENCH

1840–1901

EARLY MORNING. OUTSKIRTS OF PARIS

Past the gate of the *Octroi*, or City Customs House, we see a road vanishing off in the distance. On either side of the entrance to the house are great stone posts, and to the right a high wall. A willow tree comes against the sky, in which is the moon. The picture is filled with a glow of warm pink gray, characteristic of M. Cazin and of much charm, while the painting is executed with masterly directness and simplicity.

Signed at lower left, "J. C. CAZIN."

Height, 19 *inches; width,* 24 *inches.*

From the BOUSSOD VALADON & C^IE^ *Collection, Paris.*

1402

No. 63

FRITZ THAULOW

NORWEGIAN

1847–1907

SPRINGTIME, VALLEY OF THE DORDOGNE

Looking up a most picturesque stream, one sees a hillside sparkling under the light of an early spring day. A cluster of distant houses and towers is reflected in the water and nearer by, a stately towered mansion with red-tiled roof comes up against the sky. It is walled about and has tall chimneys. To one side a tree is in white blossom. In the foreground a larger tree spreads its branches, the shadows of which are cast on the wall. A peasant goes up a pathway and the river swirls past the shore with that rippling surface that Thaulow represented so well, while the composition is gay with decorative color.

Signed at lower right, "FRITZ THAULOW."

Height, $25\frac{3}{4}$ *inches; width,* 32 *inches.*

Souvenir of Cape Martin

Catalogue No. 64

HENRI HARPIGNIES

No. 64

HENRI HARPIGNIES

FRENCH

1819–

SOUVENIR OF CAPE MARTIN

This important work, one of Harpignies' most successful efforts, is of singular composition and color charm. A great stretch of water catching the wind breaks into white caps. The rugged outline of the promontory is softened by the intervening air into tender blue distance and some pines come strong against the sky which is full of light. Everywhere there is the sparkle of light, the freshness of the coast and sea, and these are rendered with wonderful artistry. This work, dated 1907, was painted in the 88th year of Harpignies' age.

Signed at lower left, "H. HARPIGNIES, 1907."

Height, 26 *inches; width*, 32 *inches.*

No. 65

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

1809–1876

HUNTING DOGS. FONTAINEBLEAU FOREST

A group of hunting dogs is scattered about under the shadow of a great tree at the edge of the famous forest of Fontainebleau. Through the limbs is seen a blue sky flecked with white clouds. There are five of the animals, black, white, brown and mixed in color, and they are painted with authority, in the inimitable manner of the distinguished Frenchman, with breadth and charm, the tones being rich and full of quality.

Signed at lower left, "N. DIAZ."

Height, 10½ *inches; width,* 13¾ *inches.*

From the BOUSSOD VALADON & C^IE *Collection, Paris.*

No. 66

RUDOLPH RIBARZ

AUSTRIAN

Contemporaneous

THE SUNNY ROAD

A road runs by a quaint farm house with white wall and straw thatched roof. Some geese waddle along seeking shadow. Distant trees come up against the sky which is of blue, streaked with white clouds. Broadly painted and in capital color, the picture is very modern in quality of light and atmosphere.

Signed at lower left, "RIBARZ."

Height, 18 *inches; width,* 21 *inches.*

No. 67

ADOLPH SCHREYER

GERMAN

1828–1899

THE RAIDING PARTY

A group of Arab horsemen sit on their mounts in the shadow of a hillside and look off toward a flat plain that stretches away brilliant in the sunshine under a blue sky. Their animals are in picturesque attitudes and the many-colored garments of the men make gay notes. Long guns are swung behind them or are held in their hands and two of the dark-skinned party engage in earnest conversation. The canvas is characteristic of this distinguished painter, who has worked here in vigorous, broad brush sweeps, making an engaging composition of the liveliest interest.

Signed at lower right, "AD. SCHREYER."

Height, 27 inches; length, 38 inches.

The Raiding Party

Catalogue No. 67

ADOLF SCHREYER

9.35

No. 68

WILLIAM M. CHASE

AMERICAN

Contemporaneous

OLD MILL AT BRISTOL

A canal which is crossed by a wooden bridge is to the left of the picture. On its borders is a quaint house with great piazza and red roof, while a fence, also red, encloses a yard. To the right is an old mill built of stone and wood, and a green bank extends to the water. All these are reflected in the canal, as is the pale blue and white sky. It is all an interesting glimpse of a picturesque village corner that offered much to the painter.

Signed at lower right, "Wm. M. Chase."

Height, 18 *inches; width,* 24 *inches.*

No. 69

JOSEF ISRAELS

DUTCH

1824–

ALONG THE SHORE

A young fishergirl with basket on her back wanders along the sands gazing seaward. Poorly clad, yet highly picturesque, she wears a soiled white cap and has her feet bare. Sky, water and beach are full of light and beautiful tones and the work breathes the sentiment of these simple toilers near the sea. Characteristic of this dozen of the Holland men, the little panel is a gem in its way.

Signed at lower right, "JOSEF ISRAELS."

Height, 14 *inches; width,* 10½ *inches.*

From the BOUSSOD VALADON & C^IE *Collection, Paris.*

Children on the Beach

Catalogue No. 70

B. J. BLOMMERS

No. 70

B. J. BLOMMERS

DUTCH

Contemporaneous

CHILDREN ON THE BEACH

A group of Dutch children are playing on the beach. Two little girls watch a lad sail a small boat. They stand hand in hand as the boy bends over his craft. Other boys sit on the sands or play with their boats, and some more are seen bathing on the outer bar. The scene is one of great naturalness and is typical of these embryo mariners, while there are charm and sparkle to the coloring, with a lovely quality of summer sunshine.

Signed at lower right, "BLOMMERS."

Height, 31 *inches; width,* 46 *inches.*

From the ARTIST.

No 71

LOUIS EUGÈNE BOUDIN

FRENCH

1824–1898

TROUVILLE, VUE PRIS DU TOUR

The picturesque and fashionable seaport town is seen here under a brilliant summer sky, the many-colored walls of the houses making striking notes. The place is full of shipping and the quay crowded with people. Some small boats are anchored in the water in front and men are rowing another towards the spectator. Painted with great directness and simplicity, the canvas is particularly charming in its light and atmosphere.

Signed at lower left, "E. BOUDIN, '80."

Height, 14½ *inches; width,* 23 *inches.*

Summer Day on the Seine

Catalogue No. 72

CHARLES F. DAUBIGNY

11000

No. 72

CHARLES J. DAUBIGNY

FRENCH

1817–1878

SUMMER DAY ON THE SEINE

A very beautiful transcript this, of the French river under a summer sky with rich, luxuriant greens and tender distance. To the left, on the nearby bank, is a cluster of trees, with some peasants near the water. There is a bridge crossing the stream near the centre of the composition and to the right on the shore, cattle graze. A peaceful summer sky is overhead, of white and blue, which is reflected in the water. The work is characteristic of the great French landscape painter, a noble example of his best manner.

Signed at lower left, "DAUBIGNY, 1875."

Height, 16 *inches*; *width,* 27 *inches.*

From the BOUSSOD VALADON & C^IE *Collection, Paris.*

No. 73

JACOB MARIS

DUTCH

1838–1899

THE DOME, AMSTERDAM

From the water front one sees the city spread out, its buildings of interesting architecture massed against the sky. Here are superbly painted clouds and the dome of the cathedral makes a great, impressive mass. Masts rise up and sails here and there give notes of color, while the red roofs add a touch of brilliancy. Some canal boats are moored to the wharves, and in front of the composition are many drifting logs.

Signed at lower left, "J. MARIS."

Height, 18½ *inches; width,* 30 *inches.*

From the J. STAATS FORBES *Collection, London.*

The Dome, Amsterdam

Catalogue No. 73

JACOB MARIS

Canal La Giudecca, Venice

Catalogue No. 74

FELIX ZIEM

8,000

No. 74

FELIX ZIEM

FRENCH

1821–1906

CANAL LA GIUDECCA, VENICE

No painter among the moderns is more associated with Venice than Ziem, who remained always faithful to her artistic attractiveness. He painted her in most of her fascinating moods, one of which he gives in this superb canvas. Here are the long lines of beautiful structures, palaces and churches, her quays and foreign shipping, brilliantly illumined under the late afternoon sun. In the foreground is a gondola filled with brightly dressed women. Other gondolas float about, and to the extreme left is an archway. The deep blue sky is reflected in the canal, and the picture is a realistic impression of the place, as it is a most important example.

Signed at lower left, "ZIEM, 1883."

Height, 27 inches; width, 43 inches.

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